This is the first book since Jorge Huerta's ground-breaking earlier study, *Chicano Theater: Themes and Forms* (1982), to explore the diversity and energy of Chicano theatre. Huerta takes as his starting point 1979, the year Luis Valdez's play, *Zoot Suit*, was produced on Broadway. Huerta looks at plays by and about Chicanas and Chicanos, as they explore, through performance, the community and its identity caught between the United States and Mexico. Through informative biographies of each playwright and analyses of their plays, Huerta offers an accessible introduction to this important aspect of American theatre and culture.

Overall, Huerta establishes a pattern of theatrical activity that is closely linked with both Western European traditions of realism and an indigenous philosophy seen in contemporary Chicano culture. Further, Huerta examines how the playwrights challenge the Roman Catholic Church and its priests, while demonstrating an abiding faith. The final chapter explores plays that challenge the tradition of the patriarchy by openly discussing the issues of homosexuality. The book contains photographs from key productions and will be invaluable to students, scholars and general theatregoers.

**Jorge Huerta** is a leading authority on contemporary Chicano and Latino theatre, a professional director, and Chancellor's Associates Professor of Theatre at the University of California, San Diego. Huerta founded El Teatro de la Esperanza in Santa Barbara, in 1971, and was also co-founder of Teatro Máscara Mágica, in San Diego, in 1989. He has published numerous articles and reviews, three anthologies of plays, and a major study, *Chicano Theater: Themes and Forms* (1982).
The American theatre and its literature are attracting, after long neglect, the crucial attention of historians, theoreticians and critics of the arts. Long a field for isolated research yet too frequently marginalized in the academy, the American theatre has always been a sensitive gauge of social pressures and public issues. Investigations into its myriad of shapes and manifestations are relevant to students of drama, theatre, literature, cultural experience and political development.

The primary intent of this series is to set up a forum of important and original scholarship in and criticism of American theatre and drama in a cultural and social context. Inclusive by design, the series accommodates leading work in areas ranging from the study of drama as literature to theatre histories, theoretical explorations, production histories and readings of more popular or para-theatrical forms. While maintaining a specific emphasis on theatre in the United States, the series welcomes work grounded broadly in cultural studies and narratives with interdisciplinary reach. Cambridge Studies in American Theatre and Drama thus provides a crossroads where historical, theoretical, literary and biographical approaches meet and combine, promoting imaginative research in theatre and drama from a variety of new perspectives.

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Chicano Drama
Performance, Society and Myth

JORGE HUERTA
University of California, San Diego
To the memory of my dear friends, colleagues and collaborators

Miguel Delgado
Estela Portillo-Trambley
José Guadalupe Saucedo
Ruben Sierra

Que en paz descansen siempre
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